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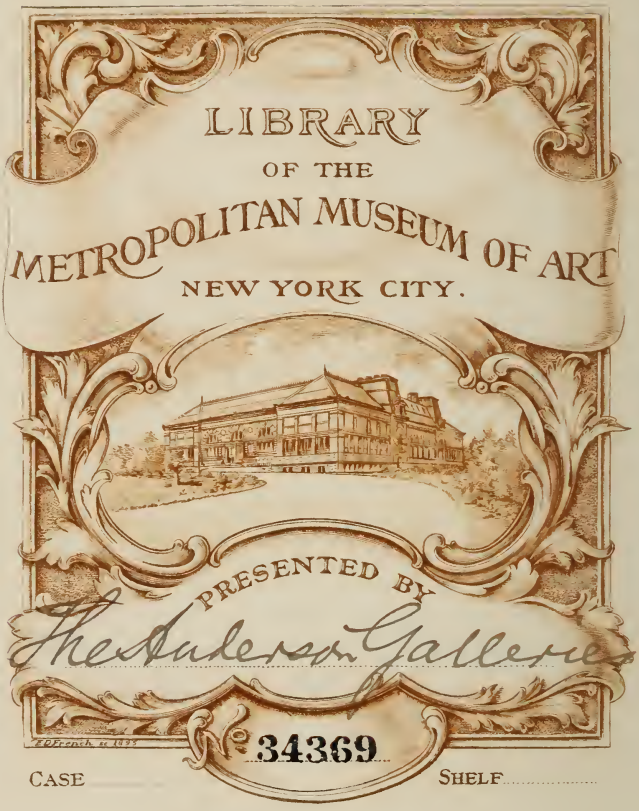
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MEMORIAL EXHIBITION OF PAINTINGS

BY

CHARLES ROSWELL BACON

THE ANDERSON GALLERIES

MADISON AVE. AT FORTIETH STREET
NEW YORK

PORTRAIT OF THE ARTIST IN HIS STUDIO.

Memorial Exhibition

of the

Drawings and Paintings

of

Charles Roswell Bacon

Which will be disposed of at Public Sale
By Order of his Executors

on

Monday and Tuesday Evenings
January 19 and 20, 1914

at 8.15 o'clock

On free Public Exhibition from January 9

at the

Anderson Galleries

Metropolitan Art Association

271

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which, in his judgment, may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale expert

opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. Terms Cash. Upon failure to comply with the above conditions, any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale will be resold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such resale, it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such resale.

8. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON GALLERIES
Metropolitan Art Association
Madison Avenue at Fortieth Street
New York
Telephone, Murray Hill 7680

Priced Copy of this Catalogue may be secured for $1.00

Charles Roswell Bacon was born in New York September 22, 1868. After preparing in local Art schools, he went to Paris where he became a pupil of Lefebvre and Raphael Colin. Several years later he returned home and opened a studio in New York where he undertook mural decoration, producing work for the Union Trust Company and Nineteenth Ward Bank and for a number of private houses. His summer home was at South Salem, N. Y., where much of the work here shown was produced. His death occurred in his town studio on October 9th, 1913.

LIST OF ILLUSTRATIONS

Portrait of the Artist in his Studio. (Frontispiece.)

No. 52. The Bathing Hour, Edgartown.

No. 107. Saint John's in the Wood.

CHARLES ROSWELL BACON

IN MEMORIAM

THE Art of Charles Roswell Bacon was, pre-eminently, the art of a colorist,—of a lover of gamuts of pearly grays and the blonde harmonies of sunlight and sky. In this love of color lay his qualities and his limitations: his qualities in the delightful breeziness and out-door feeling of his landscapes and the subtle grays and Whistlerian reticence of his interiors; his limitations in the unfinished state of so many of his canvasses, for, once his color problem solved, his interest began to wane and the picture remained unachieved.

Yet these unfinished canvasses rank among his best works, for, to the connoisseur, they express so intensely the mood of the painter and his exaltation as he flung his paint upon the canvass. In this sketchiness, they much resemble the work of John Twachtman, whose splendid achievement has only come into its own since his death. There was much in common in the personality of these two men,—in their great personal charm that made warm friends and held them—the quality that the Latins call *simpatica;* and that it was, that gave to their work its emotional, delicate feeling, its tender color, its spontaneous brush-work.

In the early days when he was a student, Mr. Bacon lived and painted much in Giverny, the

home of Claude Monet, and it was there that he knew so intimately Theodore Robinson who became one of his warmest friends and whose influence is apparent in many of the canvasses here exhibited.

Mr. Bacon took a decided interest in mural decoration and completed several important commissions, notably the lunettes in the Bank at Fifth Avenue and Sixtieth Street and a number of panels and over-door decorations for well-known houses both in New York City and the country round about.

His untimely death cut short a career of unusual promise and real achievement.

ERNEST C. PEIXOTTO.

Drawings and Paintings

BY THE LATE

Charles Roswell Bacon

FIRST SESSION

Monday Evening, January 19, 1914

At 8:15 o'clock

No. 1

STREET SCENE AT NIGHT

Crayon Drawing, signed.
Height 6½ inches; width 5 inches.

No. 2

MARSH STUDY
HIGH TIDE

Two Sketches, panel.
Height 7 inches; width 9 inches.

No. 3

EVENING ON THE WATER FRONT

Crayon Drawing, signed.
Height 7 inches; width 9 inches.

No. 4

INTERIOR WITH FIGURE LANDSCAPE STUDY

Two Sketches. Panel.
Height 9 inches; width 7 inches.

No. 5

STREET SCENE IN A FRENCH TOWN

Crayon Drawing, signed.
Height 10 inches; width 16 inches.

No. 6

ON THE CONNECTICUT RIVER

A Sketch. Panel.
Height 9 inches; with 16 inches.

No. 7

SKETCH ON SELDEN'S CREEK

Canvas.
Height 10 inches; width 16 inches.

No. 8

THE FERRYMAN'S COTTAGE AT HADLYME

Panel.
Height 15 inches; width 18 inches.

No. 9

OLD FARM HOUSE IN PICARDY

Panel.
Height 15 inches; width 18 inches.

No. 10

SKETCH IN MONTREUIL SUR MER

Panel.
Height 18 inches; width 15 inches.

No. 11

SKETCH AT GLOUCESTER

Panel.
Height 14½ inches; width 18 inches.

No. 12

LA GRENOUILLIÈRE AT MONTREUIL

Academy board.
Height 16 inches; width 12½ inches.

No. 13

A WOODLAND SKETCH, SUMMER

Academy board.
Height 15 inches; width 18 inches.

No. 14

BOULOGNE HARBOR

Canvas.

Height 17 inches; width 21½ inches.

No. 15

THE WILTON WOOD

Canvas.

Height 18 inches; width 21½ inches.

No. 16

THE MODEL RESTING

Canvas.

Height 22 inches; width 16½ inches.

No. 17

A VIEW OF WHIPSTICK COTTAGE, RIDGEFIELD

Canvas.

Height 19 inches; width 25½ inches.

No. 18

ON THE SALEM ROAD, EVENING

Canvas.

Height 18 inches; width 20 inches.

No. 19

THE HORSE AND HOUND AT SOUTH SALEM

Canvas, signed with initials.
Height 21 inches; width 25 inches.

No. 20

THE CONVALESCENT

Canvas, signed.
Height 24 inches; width 18 inches.

No. 21

THE BOUTONVILLE ROAD

Canvas.
Height 20 inches; width 24 inches.

No. 22

AT CARLSON CORNER

Canvas.
Height 20 inches; width 24 inches.

No. 23

STITCHES

Panel, signed.
Height 18 inches; width 15 inches.

No. 24

THE STUDIO

Canvas.
Height 20 inches; width 20 inches

No. 25

THE LATE RETURN

Canvas.
Height 20 inches; width 24 inches.

No. 26

SPRING SUNSET

Canvas, signed.
Height 15 inches; width 21½ inches.

No. 27

HAY BARGES AT HADLYME, CONNECTICUT.

Canvas, signed.
Height 20 inches; width 24 inches.

No. 28

THE FIRESIDE

Canvas, signed.
Height 22 inches; width 27 inches.

No. 29

AT SOUTH SALEM, N. Y.

Canvas.
Height 24 inches; width 29 inches.

No. 30

PEONIES

Canvas.
Height 20 inches; width 24 inches.

No. 31

TWILIGHT

Academy board, signed.
Height 21½ inches; width 18 inches.

No. 32

THE ONION PATCH, SOUTH SALEM

Panel, signed and dated 1910.
Height 18 inches; width 21½ inches.

No. 33

NORTH MOUNT RIPPOWAM

Academy board, signed.
Height 22 inches; width 26 inches.

No. 34

HORTENSIA

Canvas.
Height 24 inches; width 20 inches.

No. 35

AN EVENING BATH

Canvas.
Height 24 inches; width 24 inches.

No. 36

EDGARTOWN

Canvas, signed.
Height 15 inches; width 21½ inches.

No. 37

SOUTH SALEM CHURCH

Canvas.
Height 22 inches; width 30 inches.

No. 38

AU BORD DE L'EAU

Canvas.
Height 19 inches; width 25½ inches.

No. 39

A SKETCH AT BOULOGNE

Academy board.
Height 20 inches; width 27½ inches.

No. 40

EDGARTOWN IN SUMMER

Canvas, signed.
Height 21 inches; width 25½ inches.

No. 41

THE BABY'S SUPPER

Canvas.
Height 18 inches; width 21½ inches.

No. 42

THE BOUTONVILLE ROAD

Canvas.
Height 18 inches; width 21½ inches.

No. 43

LANDSCAPE SKETCH

Canvas.
Height 18 inches; width 21½ inches.

No. 44

THE HUNTER'S MOON

Canvas.

Height 16 inches; width 21 inches.

No. 45

ESSEX, CONNECTICUT

Canvas.

Height 18 inches; width 21 inches.

No. 46

MOONLIGHT

Panel.

Height 18 inches; width 21½ inches.

No. 47

A RIDGEFIELD FARM

Canvas, signed.

Height 20 inches; width 28 inches.

No. 48

THE PERGOLA

Canvas.

Height 32 inches; width 40 inches.

No. 49

PINCHBECK OAK

Canvas.

Height 32 inches; width 40 inches.

No. 52. The Bathing Hour, Edgartown.

No. 50

SOUTH SALEM CHURCH

Canvas, signed.
Height 32 inches; width 40 inches.

No. 51

GOSSIP

Canvas, signed.
Height 37 inches; width 45 inches.

No. 52

THE BATHING HOUR, EDGARTOWN

Canvas, signed.
Height 31½ inches; width 39½ inches.

No. 53

DECORATIVE PANEL

Canvas.
Height 24 inches; width 35 inches.

No. 54

GLOUCESTER WHARVES

Canvas.
Height 37 inches; width 45 inches.

SECOND SESSION

Tuesday Evening, January 20, 1914

At 8:15 o'clock

No. 55

OLD CHURCH IN MONTREUIL

Crayon Drawing, signed.
Height 14 inches; width 12 inches.

No. 56

**ON THE CONNECTICUT RIVER
AUTUMN LANDSCAPE**

Two Sketches. Panel.
Height 7 inches; width 10 inches.

No. 57

THE MARKET PLACE, MONTREUIL

Crayon Drawing, signed.
Height 12 inches; width 10 inches.

No. 58

**BLACK POINT MARSHES
HOUSE BY THE RIVER
AT MONTREUIL**

Three Sketches, panel.
Height 7 inches; width 9 inches.

No. 59

INTERIOR WITH A GIRL ASLEEP

Sketch. Academy board.
Height 9 inches; width 12 inches.

No. 60

THE CHURCH AT MONTREUIL

Pen and Wash Drawing, signed.
Height 13 inches; width 11 inches.

No. 61

A SKETCH AT THE HORSE AND HOUND AT SOUTH SALEM

Panel.
Height 15 inches; width 18 inches.

No. 62

SUMMER AFTERNOON

Panel.
Height 15 inches; width 18 inches.

No. 63

SKETCH AT MONTREUIL

Panel.
Height 18 inches; width 15 inches.

No. 64

A BOWL OF FLOWERS

Academy board.
Height 11 inches; width 13 inches.

No. 65

THE PALLET OF CHARLES ROSWELL BACON

As he left it in his studio.

No. 66

SUNLIGHT AND SHADOW

Canvas.
Height 20 inches; width 24 inches.

No. 67

THE ROAD TO NORTH SALEM

Academy board.
Height 18 inches; width 21½ inches.

No. 68

A FIGURE STUDY

Canvas.
Height 21½ inches; width 15 inches.

No. 69

THE SUMMER STUDIO

Canvas, signed.
Height 20 inches; width 26½ inches

No. 70

A SKETCH OF THE HARBOR AT BOULOGNE

Academy board.
Height 20 inches; width 27½ inches.

No. 71

ABSORBED .

Canvas.
Height 22 inches; width 18 inches.

No. 72

SOUTH SALEM CHURCH, EVENING

Canvas.
Height 28½ inches; width 21 inches.

No. 73

A BOUTONVILLE FARM

Canvas.
Height 18 inches; width 25½ inches.

No. 74

SKETCH ON SELDEN'S CREEK

Canvas.
Height 18 inches; width 24 inches.

No. 75

THE LOWER TOWN, MONTREUIL

Academy board, signed and dated 1905.
Height 21 inches; width 18 inches.

No. 76

WHIPSTICK COTTAGE, RIDGEFIELD

Canvas..
Height 17 inches; width 22 inches.

No. 77

A POOL

Canvas.
Height 18 inches; width 21½ inches.

No. 78

THE ARTIST'S GARDEN

Canvas.
Height 18 inches; width 21½ inches.

No. 79

SKETCH OF THE HARBOR AT BOULOGNE

Canvas.
Height 18 inches; width 21½ inches.

No. 80

SUMMER DAY AT SELDEN'S COVE

Canvas.
Height 18 inches; width 21 inches.

No. 81

A QUIET INLET

Canvas.
Height 19 inches; width 23 inches

No. 82

LANDSCAPE NEAR SOUTH SALEM

Canvas.
Height 20 inches; width 24 inches.

No. 83

STUDY FOR A DECORATION

Canvas.
Height 32 inches; width 26 inches.

No. 84

SUMMER SUNSHINE

Canvas.

Height 18 inches; width 24 inches.

No. 85

COAL KILN BROOK, SOUTH SALEM

Canvas, signed.

Height 25 inches; width 30 inches.

No. 86

AUTUMN ON THE CONNECTICUT RIVER

Canvas.

Height 26 inches; width 32½ inches.

No. 87

SKETCH OF THE GARDEN IN SUMMER

Canvas.

Height 24 inches; width 28 inches.

No. 88

ESSEX, CONNECTICUT

Canvas.

Height 25 inches; width 30 inches.

No. 107. St. John's in the Wood.

No. 89

THE OAKS AT HADLYME

Canvas.
Height 24 inches; width 28 inches.

No. 90

AUTUMN

Academy board, signed.
Height 30 inches; width 25 inches.

No. 91

THE ROAD TO RIDGEFIELD

Canvas, signed and dated 1911.
Height 25 inches; width 30 inches.

No. 92

EVENING STREET SCENE, MONTREUIL-SUR-MER

Academy board.
Height 26 inches; width 38 inches.

No. 93

A ROCKY PASTURE

Canvas, signed and dated 1912.
Height 32 inches; width 40 inches.

No. 94

IN THE LOGGIA

Canvas.
Height 25 inches; width 26 inches.

No. 95

SELDEN'S CREEK, HADLYME, CONNECTICUT

Canvas, signed.
Height 32 inches; width 40 inches.

No. 96

PINCHBECK HILL

Canvas, signed.
Height 24 inches; width 34 inches.

No. 97

THE RIPENING MARSH GRASS

Canvas.
Height 24 inches; width 34 inches.

No. 98

SAND DUNES

Canvas, signed and dated 1903.
Height 24 inches; width 34 inches.

No. 99

NEAR RIDGEFIELD, CONNECTICUT

Canvas.
Height 24 inches; width 34 inches.

No. 100

AN ITALIAN GARDEN

Canvas.
Height 37 inches; width 45 inches.

No. 101

THE HARVEST MOON

Canvas.
Height 24 inches; width 34 inches.

No. 102

THE VILLAGE ROAD, SOUTH SALEM

Canvas, signed and dated 1912.
Height 24 inches; width 34 inches.

No. 103

SELDEN'S COVE

Canvas.
Height 24 inches; width 34 inches.

No. 104

THE ROAD TO RIDGEFIELD

Canvas, signed.
Height 34 inches; width 24 inches.

No. 105

EMMETT'S CORNER, SOUTH SALEM

Canvas.
Height 36 inches; width 36 inches.

No. 106

THE HARBOR OF BOULOGNE

Canvas.
Height 36 inches; width 36 inches.

No. 107

ST. JOHN'S IN THE WOOD

Canvas, signed.
Height 32 inches; width 40 inches.

No. 108

DECORATIVE PANEL

Canvas.
Height 26 inches; width 73 inches.

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